

# STREET FROCKS CHIC, BEAUTIFUL AND ABOVE ALL COSTLY

Velvets, Satins, Fine Woollens Are Favored Materials of Paris Designers—  
Coats, Sleeves, Collars, Even Whole Costumes of Fur—One  
Piece Frocks Never More Delightful

By ELEANOR HOYT BRAINER.  
STREET costumes are usually the least interesting of the imported models shown at the openings. Chic, perhaps, appropriate for their purpose; but, because of their limitations in color and material, they are apt to be far less interesting than the evening gowns and afternoon gowns.

This autumn the rule does not hold. The gorgeous and varied colors, the wonderful metallic effects, the superb brocades of the evening models, the two piece and three piece costumes of course cannot show, but in spite of all that these street models are, in many of the imported collections, the most attractive things shown.

Lines, detail and materials all con-

tributed to this result. The French designers have chosen their coat and suit materials with no disregard of practical considerations, such as service or economy, but with unerring feeling for elegance and beauty. Velvet, satin, a host of beautiful velvet finish woollens, such as suede, velours de laine, duvetyne, glossy satins, like woollens, such as kitten's ear and sheltine—these are the materials chosen for a vast majority of the street costumes and, by way of trimmings, there is prodigious use of fur with embroidery to supplement it.

That all this spells costliness any one will understand, and, as a matter of fact, the prices of the imported models are staggering this fall. Even the importer's voice falters and takes on a tinge of awe when he tells what it cost him to land them; but doubtless there will be women to buy them all and the copies made from them will be a trifle less expensive, because they will not bear the labels of the great houses, though some of our own dressmakers and tailors are learning the trick of charging monumental prices.

One hardly knows where to begin in talking of the imported suits. Chic, Drecoll, Bernard, Bulloz, Paquin—these are perhaps the dressmakers whose two piece and three piece models have appealed to the largest number of American buyers, though every house has sent over a few very successful models of this class and Worth and Paul Poiret have two or three costume models much exploited.

Poiret, as usual, has several models, clever, but so pronounced that, once seen, they are familiar, a thing the fastidious well dressed woman shuns. The tartan suit with its plaid scarf starting from under the left coat front, drawn up over the left shoulder and draped at will around throat or shoulders, is one of these taking and too popular models, but extremely effective for all that.

Bulloz's knife plaited three piece model hides fur to be too common, but is discreet enough, with no element of the spectacular. It has a frock whose finely plaited bodice and skirt top are all of silvery gray velvet, light and lustrous as satin, and embroidered a little in dark blue and dull silver stitchery. The lower two-thirds of the skirt is of dark blue gloveskin, and the Russian tunic coat, plaited from a yoke, is all of the dark blue, trimmed in gray fur and the merest hint of gray velvet and embroidery. The coat

below the elbow—decentered leg of mutton sleeves one might call them; but the expensive leg of mutton does not appear, and the shoulders are still narrow save when some cape arrangement widens them.

Coat sleeves are, as a rule, full enough for comfort, but not aggressively so, and filled a trifle into whatever sort of cuff is given them. Occasionally the coat sleeve flares at the bottom, but the greatest width is much more likely to be at the elbow or just above a cuff. The irresistible kimono sleeve is seen, often with a seam at a low shoulder line.

Cape coats, while overplentiful for the conservative woman, are often extremely graceful, and there are some admirable examples of this coat type among the importations. Bulloz's Italian officer's cape and Mogen Ake front combination is repeated with variations, and Drecoll has a cape coat costume that has met with definite success.

This model is pictured in apr central group, but owes much of its charm to its exquisite brownish-gray coloring. Its velvet wool material and its glossy moleskin, all of which one loses in a black and white sketch. The cape back and coat front are skilfully cut and hung, and the frock that grows under the cape coat has its own originality, but is rather bulky about waist and hips for any save a slender figure.

The other model of our large group has but two pieces, and is in red suede or duvetyne, with self color and dull metallic embroidery and dark fur on collar and sleeves. The long coat of this model surprises one when it turns its back by revealing a short coat arrangement with slightly curving seams and flaring basque dropping over the long, full tunic skirt of the coat.

Collars are tremendously important and surprisingly varied—high chin or stock collars; enormous collars rising high and turning down deeply; big, softly draped collars, cape collars of every description, most of them of fur, some of them only fur bordered, a few without trace of fur.

A good Cheuruit two piece model has a big collar of koltsky that rises in a high band close around the throat, and at the base of the throat curves out to lie flat over the shoulders like a yoke or shallow cape.

The fur collar on the black satin Bernard coat illustrated on this page is another clever design, and the entire costume has decided merit. Like so many of the autumn models, it has big embroidered pockets, the embroidery of the delicate tracery sort that is favored at the moment and imparts a quiet elegance without the pretentiousness of more solid hand em-

brodery. On some of the velvets and velvet finish woollens the fine tracery of dull silver or gold or color sinks into the pile so demurely that only by glints and gleams does one catch the correct pattern of it, and the subtlety of this effect is very appealing.

Stitching in coarse silk of the color of the cloth is still liked and used by most of the French designers. One of Paquin's most likable tailored suits (of which a sketch is given) has long points of such stitching, beginning on each side of the chest and widening downward to disappear under narrow fur bands across pocket tops. The coat belongs to the short coat group, closes at one side and up to the collar, which is very high and soft and made of the cloth with a narrow band of fur trimming around it about two inches below the base of the throat.

Paquin has been particularly happy in some of her little one piece frocks, as for that matter, has every house in Paris. Never were one piece walking frocks of cloth, satin or velvet so delightful or so numerous; and while some of them are more effective than practical because of their extreme warmth, no one could be back and coat front are skilfully cut and hung, and the frock that grows under the cape coat has its own originality, but is rather bulky about waist and hips for any save a slender figure.

Perhaps the designers had an eye upon the skating fad when they were launching these frocks. Certainly if skating is in vogue again this winter, as it promises to be, these one piece models, simple, chic, fur trimmed, will be exactly the things for the sport. Most of them are uncompromisingly straight, but some make concessions to the waist line, though they are belted very loosely. Paquin's frock is one of the latter class and succeeds with the utmost simplicity in achieving a distinctly original air.

The pocket is new, which is saying much in this day of pockets. It is cut quite separate from the skirt and swings from the waist band by two soft straps of the beige cloth. The bodice front and belt are cleverly cut in one and the high close collar has its surprise in the shape of its cravat of dull purple velvet ribbon, knotting once in front and falling in long ends far below the waist line.

Jenny, Georgette, Lanvin, all send youthful and piquant one piece frocks, but both Jenny and Georgette find it hard to abandon the trig waist line and few of their models approach the

severely straight lines liked by many French houses and strongly accented in our domestic models. Georgette has some very good one piece frocks of a gente rather more pretentious than those of which we have been talking, smart afternoon street frocks of velvet or satin, fur trimmed, such as the black satin reproduced on this page. In this frock

a plain front and back, the former unbroken in line at the waist, are laid over finely plaited bodice and skirt sides, the overdress section showing a flaring, plaited full across the hips. Heavy cords of the black satin define the trim waist at sides and back. There is a high chin collar of fur, and the long, flaring sleeves are fur bordered.

over whose price she had just greeted cheerfully with the announcement: "Yes, there's still plenty, but it has gone up ninety cents a yard since we were in."

Five, six, seven dollars a yard is not unusual prices for these days, and when one reflects upon the quantity of material used for the expensive skirts or plaited shirts, and the ample coats, and upon the lavish use of fur and upon the discouraging prices demanded for truly chic work, one can understand the new season.

The rich woollen cuffs are in such demand that the supply already seems likely to be inadequate, and the choice colors are being rapidly bought up. They are also going up in price as demand increases and supply wanes; so the early bird will be wise this season. In a wholesale house we heard a dressmaker who had come back for several dress patterns of a fine woollen stuff

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A Paquin suit of putty colored velour with fur, a gabardine frock by Paquin and a suit of brown satin with fur and embroidery.



A black satin Georgette model.



A suede cloth costume by Drecoll edged with moleskin and a Bernard suit of dark gabardine banded and embroidered with red.

## VARIOUS ACTIVITIES OF THE WOMEN'S CLUBS

WOMEN whose tendency is to pour out drinks of the milk of human kindness for the thirsty wherever they chance on such will be inclined to bottle up their supply of the latest fad for home consumption after reading the experience of Mrs. Dora Strand of 264 Tremont avenue, The Bronx.

Mrs. Strand, according to the newspapers, rescued a young child that was lost in a Third Avenue elevated train, took it to her home and fed and nursed it and put it to bed. In the morning she heard that Mrs. Fannie Abramowitz, who lives in Brooklyn, was hunting for a lost child and she took her find to the bereft mother and it proved to be the little Abramowitz.

For Mrs. Strand spent three days in the Raymond street jail on the charge of kidnapping. She was released when she succeeded in convincing the Magistrate that she did not snatch the child from a perambulator in front of its home, as had been alleged.

The moral of this is, when you see a baby all by its lonesome screaming in an elevated train, turn it over to the ticket collector and have it sent to the lost and found place on Greenwich street. Otherwise you may be sent to jail.

Help, help, for the poor, down-trodden, beleaguered "milkmaid." One after another its jobs are taken from it. More and more its bread is snatched from its mouth. The last nocher on battlements in the port of New York at least—exclusively male preserves it. Mrs. Jane Steinhilber.

Mrs. Steinhilber has the audacity, though becoming to the feeble and ought to be protected, to be a marine survivor. She arrived in New York last week on the Bernandian and found her job all ready for her, the Rollins Dry Dock and Repair Company having enough faith in her to pay her a salary for work previously done by men only around those parts.

A marine survivor exclaims some as fearful their cargo space and seaworthiness, generally to determine if the requirements of insurance policies have been met. It is a work that must take brains and patience and experience as well as the ability to climb a ladder.

Well, the world do move! A very little time ago the officers of this port wouldn't let women go down the bay in the revenue cutter to meet incoming steamships on the far assumption that they couldn't climb the ladder from the cutter to the ship. Miss Helen Wilson and Mrs. Frank Milbrandt, however, broke down this tradition, and now some Miss Steinhilber prepared to earn her living by climbing around ships.

She is only 34. She gave her age without hesitating when questioned, but she evidently doesn't mind climbing over the ship's work, continuing were quite started up to her armpits, and inspected her with much curiosity as the first specimen of her kind in those waters.

The highest line on the cruise was being built in great part by women, it was a better record, according to newspaper women in Brooklyn.

Mrs. Theresa Berkman, 24 years old, blonde, married and alone, attended the bureau which had found, rilling the telephone apartments at 220 Manhattan.

**Hair On Limbs**  
**DeMimble**  
Removes  
excess hair from face, arms  
and under arms.

### How to Judge a Woman by Her Hair

There are always the well-known and semi-humorous methods, such as saying brunettes are quick-tempered. But there is real common sense in just noticing whether the hair is well kept to judge a woman's neatness. If you are one of the few who try to make the most of your hair, remember that it is not advisable to wash the hair with any cleanser made for all purposes, but always use some good preparation made expressly for shampooing. You can enjoy the very best by getting some cathartix from your druggist and dissolving a tea-spoonful in a cup of hot water when your shampoo is all ready. After its use the hair dries rapidly with uniform color. Dandruff, excess oil and dirt are dissolved and entirely disappear. Your hair will be so fluffy that it will look much heavier than it is. Its lustre and softness will also delight you, while the stimulated scalp gains the health which insures hair growth.